

John Mauk | John Metz



The  
**Composition**  
of **Everyday**  
**Life**

**A Guide to Writing**  
CONCISE SIXTH EDITION

# The Composition of Everyday Life

A Guide to Writing | CONCISE | Sixth Edition

**John Mauk**

Miami University

**John Metz**

Kent State University  
at Geauga



---

Australia • Brazil • Mexico • Singapore • United Kingdom • United States

***The Composition of Everyday Life:  
A Guide to Writing, Concise  
Sixth Edition***

**John Mauk, John Metz**

Product Manager: Laura Ross

Senior Content Developer: Kathy  
Sands-Boehmer

Product Assistant: Shelby Nathanson

Senior Marketing Manager: Kina Lara

Content Project Manager:  
Fola Orekoya

Manufacturing Planner:  
Betsy Donaghey

IP Analyst: Ann Hoffman

IP Project Manager: Betsy Hathaway

Production Service/Compositor:  
MPS Limited

Senior Art Director: Marissa Falco

Text Designer: Deborah Dutton

Cover Designer: Deborah Dutton

Cover Image: shaineast/  
Shutterstock.com

© 2019, 2016, 2013 Cengage Learning, Inc.

Unless otherwise noted, all content is © Cengage

ALL RIGHTS RESERVED. No part of this work covered by the copyright herein may be reproduced or distributed in any form or by any means, except as permitted by U.S. copyright law, without the prior written permission of the copyright owner.

For product information and technology assistance, contact us at  
**Cengage Customer & Sales Support, 1-800-354-9706.**

For permission to use material from this text or product, submit all requests online at **[www.cengage.com/permissions](http://www.cengage.com/permissions)**.

Further permissions questions can be emailed to  
**[permissionrequest@cengage.com](mailto:permissionrequest@cengage.com)**.

Library of Congress Control Number: 2017942693

Student Edition:

ISBN: 978-1-337-55608-8

Loose-leaf Edition:

ISBN: 978-1-337-55609-5

**Cengage**

20 Channel Center Street

Boston, MA 02210

USA

Cengage is a leading provider of customized learning solutions with employees residing in nearly 40 different countries and sales in more than 125 countries around the world. Find your local representative at **[www.cengage.com](http://www.cengage.com)**.

Cengage products are represented in Canada by Nelson Education, Ltd.

To learn more about Cengage platforms and services, visit **[www.cengage.com](http://www.cengage.com)**.

To register or access your online learning solution or purchase materials for your course, visit **[www.cengagebrain.com](http://www.cengagebrain.com)**.

Printed in the United States of America

Print Number: 01      Print Year: 2017

# Brief Contents

## Part I: Invention

1. Inventing Ideas 2
2. Remembering Who You Were 24
3. Explaining Relationships 58
4. Observing 92
5. Analyzing Concepts 122
6. Analyzing Written Texts 152
7. Analyzing Images and Videos 188
8. Making Arguments 222
9. Responding to Arguments 266
10. Evaluating 298
11. Searching for Causes 332
12. Proposing Solutions 364
13. Thinking Radically: Reseeing the World 390

## Part II: Research

14. Finding Sources 426
15. Analyzing, Synthesizing, and Evaluating Sources 436
16. Integrating and Documenting Sources 466

## Part III: Organization and Delivery

17. Organizing Ideas 518
18. Developing Voice 530
19. Vitalizing Sentences 552



Online Chapter

## Part IV: Anthology

20. Anthology: Everyday Rhetoric



Online Chapter

## Part V: Rhetorical Handbook

21. Rhetorical Handbook

# Contents

Using <i>CEL</i> as a Thematic Reader	xviii
Note to Instructors	xxv
Acknowledgments	xxxi
Using <i>The Composition of Everyday Life: A Guide to Writing to Meet WPA Outcomes</i> (v3.0)	xxxiii

## Chapter 1 Inventing Ideas 2

INTRODUCTION	3
Asking Questions	5
Re-Inventing Education	6
Reading for Rhetoric	8
How to Use <i>The Composition of Everyday Life</i>	12
SAMPLE ESSAYS	12
WRITING TOPICS	12
INVENTION	13
Invention Workshops	13
Point of Contact	15
Analysis	15
Public Resonance	16
Thesis	17
Rhetorical Tools	18
Revision and Peer Review	19
Reflection	20
PART II: RESEARCH	20
PART III: ORGANIZATION AND DELIVERY	21
A FINAL NOTE	21
Inventing Ideas Assignment	22

## Chapter 2 Remembering Who You Were 24

### INTRODUCTION 25

### READINGS 27

"Selling Manure" *Bonnie Jo Campbell* 27

"How I Lost the Junior Miss Pageant" *Cindy Bosley* 31

"The Thrill of Victory . . . The Agony of Parents" *Jennifer Schwind-Pawlak* (Student Essay) 36

### INVENTION 41

Point of Contact 41

Analysis 44 • Thinking Further • Invention Workshop

Public Resonance 48

Thesis 49 • Evolution of a Thesis • Common Thesis Problem: Avoiding Clichés • Revising Your Thesis

Rhetorical Tools 51 • Narration • Allusions • Dialogue

Revision 54 • Peer Review • Peer Review Truisms

Reflection 56

Beyond the Essay: Invention Video 57

## Chapter 3 Explaining Relationships 58

### INTRODUCTION 59

### READINGS 61

"Americans and the Land" *John Steinbeck* 61

"Mugged" *Jim Crockett* 67

"To Fish and Be Fished: A Tinder-fied Game of Love" *Kellie Coppola* (Student Essay) 70

### INVENTION 76

Point of Contact 76

Analysis 78 • Thinking Further • Invention Workshop • Sample Invention Workshop

Public Resonance 82

Thesis 84 • Evolution of a Thesis

Rhetorical Tools 86 • Using Narration • Using Description • Using Figurative Language

Revision 88 • Peer Review

Reflection 90

Beyond the Essay: Images as Support 91

## Chapter 4 Observing 92

### INTRODUCTION 93

### READINGS 95

"Living Like Weasels" *Annie Dillard* 95

"The Front Porch" *Chester McCovey* 100

"Red Raiders Fans" *Taylor Perry* 104

### INVENTION 108

**Point of Contact 108** • Observing People • Observing a Place • Observing an Animal • Observing a Person or Event Involved in Your Major

**Analysis 112** • Thinking Further

**Public Resonance 114** • Invention Workshop

**Thesis 116** • Evolution of a Thesis

**Rhetorical Tools 117** • Using Details • Using Narrative • Using Allusions  
• Using Simile and Metaphor

**Revision 119** • Peer Review

**Reflection 121**

**Beyond the Essay: Cover Image 121**

## Chapter 5 Analyzing Concepts 122

### INTRODUCTION 123

### READINGS 125

"Why 'Natural' Doesn't Mean Anything Anymore" *Michael Pollan* 125

"Black Like I Thought I Was" *Erin Aubry Kaplan* 129

"The Real, the Bad, and the Ugly" *Cassie Heidecker* (Student Essay) 133

**Outside Reading 138**

### INVENTION 139

**Point of Contact 139**

**Analysis 140** • Invention Workshop • Thinking Further

**Public Resonance 143**

**Thesis 144** • Evolution of a Thesis

**Rhetorical Tools 146** • Examples • Definitions and References • Invention Workshop • Outside Sources

Revision 149 • Peer Review  
 Reflection 150  
 Beyond the Essay: Conceptual Map 151

## Chapter 6 Analyzing Written Texts 152

INTRODUCTION 153

READINGS 155

The Weight of Sanity: A Sample Analysis of Ann Marie Paulin 155  
 “The Default Setting: An Analysis of David Foster Wallace” *Adrienne Carr* 158  
 “Politics and Audience: *The New York Times*’ Appeal to Undecided Voters in 2016”  
*Alison Block* (Student Essay) 163

INVENTION 168

Point of Contact 168  
 Analysis 169 • Thinking Further  
 Thesis 177 • Evolution of a Thesis  
 Rhetorical Tools 179 • Caution: Four Common Pitfalls  
 Reflection 185  
 Revision 186 • Peer Review  
 Beyond the Essay 187

## Chapter 7 Analyzing Images and Videos 188

INTRODUCTION 189

READINGS 191

“Rise of the Image Culture: Re-Imagining the American Dream” *Elizabeth Thoman* 191  
 “An Imperfect Reality” *Rebecca Hollingsworth* 197  
 “Look on My Works: *Breaking Bad*’s Final Season Trailer” *Nick Fendinger* (Student Essay) 201

INVENTION 205

Point of Contact 205 • Print Advertisements • Posters • Internet Images • Billboards  
 Analysis 206 • Image • Video • Text • Context • Invention Workshop  
 Thesis 215 • Common Thesis Problems • Evolution of a Thesis • Revising Your Thesis  
 Rhetorical Tools 217 • Research



- Revision 219 • Peer Review
- Reflection 220
- Beyond the Essay: Video Briefing 220

## Chapter 8 Making Arguments 222

### INTRODUCTION 223

### READINGS 225

- "The Dog Delusion" *April Pedersen* 225
- "Cruelty, Civility, and Other Weighty Matters" *Ann Marie Paulin* 230
- "Hive Talkin': The Buzz around Town about Bees" *Teresa Scollon* 240

### INVENTION 245

- Point of Contact 245 • School • Work • Home • Community • Pop Culture • Your Major
- Analysis 247 • Invention Workshop • Thinking Further
- Public Resonance 249
- Thesis 251 • Arguability • Scope • Public Resonance • Revelation • Evolution of a Thesis
  - Common Thesis Problems
- Rhetorical Tools 254 • Support • Counterargument • Invention Workshop • Concession and Qualifier • Caution: Logical Fallacies
- Revision 263 • Peer Review
- Reflection 264
- Beyond the Essay: The Open Letter 264

## Chapter 9 Responding to Arguments 266

### INTRODUCTION 267

### READINGS 269

- "Entitlement Education" *Daniel Bruno* 269
- "Have It Your Way: Consumerism Invades Education" *Simon Benlow* 275
- "The Power of Failure: J. K. Rowlings' 2008 Harvard Commencement Speech"  
*Liz Winhover* (Student Essay) 279

### INVENTION 283

- Point of Contact 283
- Analysis 285 • The First Layer: The Four Elements of Argument

The Second Layer: Warranting Assumptions	286
Public Resonance	288 • Invention Workshop
Thesis	289 • Evolution of a Thesis • Thinking Further
Rhetorical Tools	292 • Using Support • Counterarguing • Conceding and Qualifying Points • Remembering Logical Fallacies
Revision	294 • Peer Review
Reflection	296
Beyond the Essay: Tattoo Design	296

## Chapter 10 Evaluating 298

### INTRODUCTION 299

### READINGS 301

“Talibanned” <i>Benjamin Busch</i>	301
“Important and Flawed” <i>Kareem Abdul-Jabbar</i>	305
“ <i>Star Trek</i> : Where No Man Has Gone Before” <i>Jaren Provo</i> (Student Essay)	310

### INVENTION 317

Point of Contact	317
Analysis	319 • Discovering the Purpose of the Subject • Applying Criteria to the Subject
Public Resonance	321 • Invention Workshop
Thesis	323 • Evolution of a Thesis • Common Thesis Problems
Rhetorical Tools	325 • Using Support • Counterarguments and Concessions • Invention Workshop
Revision	328 • Peer Review
Reflection	329
Beyond the Essay: Evaluation Form	330

## Chapter 11 Searching for Causes 332

### INTRODUCTION 333

### READINGS 335

“Is Google Making Us Stupid? What the Internet Is Doing to Our Brains” <i>Nicholas Carr</i>	335
“Why We Binge-Watch Television” <i>Kevin Fallon</i>	343

"Why Millennials Are Weak" *Quinn Greenwell* 346

## INVENTION 350

**Point of Contact** 350 • Work • Local Events • Social Trends • Campus Issues • Politics  
• Your Major

**Analysis** 352 • Invention Workshop • Thinking Further

**Public Resonance** 355

**Thesis** 356 • Evolution of a Thesis • Common Thesis Problems • Revising  
Your Thesis

**Rhetorical Tools** 358 • Integrating Authorities (Outside Sources) • Counterarguing  
and Conceding • Invention Workshop

**Revision** 360 • Peer Review

**Reflection** 361

**Beyond the Essay: Photo Essay** 362

## Chapter 12 Proposing Solutions 364

### INTRODUCTION 365

### READINGS 367

"Hi, I'm a Digital Junkie, and I Suffer from Infomania" *Manoush Zomorodi* 367

"Your Kids Bored at School? Tell Them to Get Over It" *Laura Hanby Hudgens* 370

"Different Jobs" *Dana Stewart* 373

### INVENTION 377

**Point of Contact** 377 • School • Government • Television • Your Major • Community

**Analysis** 380

**Public Resonance** 381 • Invention Workshop

**Thesis** 383 • Evolution of a Thesis

**Rhetorical Tools** 384 • Discovering Counterarguments and Alternative Solutions  
• Avoiding Logical Fallacies

**Revision** 387 • Peer Review

**Reflection** 389

**Beyond the Essay: Exploring Other Media** 389

## Chapter 13 Thinking Radically: Reseeing the World 390

### INTRODUCTION 391

### READINGS 394

"Celibate Passion" *Kathleen Norris* 394

"Build the Wall" *Ed Bell* 398

"Unemployed and Working Hard" *Simon Wykoff* (Student Essay) 403

Outside Reading 408

### INVENTION 409

Point of Contact 409

Analysis 411 • Thinking Further

Public Resonance 415

Thesis 415 • Evolution of a Thesis

Rhetorical Tools 418 • Using Narration • Using Description • Building Intellectual Bridges  
• Counterarguments and Concessions • Outside Sources

Revision 421 • Peer Review

Reflection 423

Beyond the Essay: Visual Essay/Collage/Poster 424

## Chapter 14 Finding Sources 426

### USING CATALOGS AND DATABASES 427

Online Catalogs 427

Periodical Databases 428

### CONDUCTING INTERVIEWS 430

Asking the Right Questions 430

Integrating Interviews into Your Writing 431

Planning an Interview 432

### CREATING SURVEYS 432

Generating Questions 433

Choosing Respondents 433

Recording and Using Responses 434

## Chapter 15 Analyzing, Synthesizing, and Evaluating Sources 436

### DEVELOPING CRITICAL LITERACY 437

“Just the Facts, Please”—Or Maybe Not 437

“Numbers Don’t Lie”—Or Do They? 439

### SUMMARIZING AND ANALYZING SOURCES 440

Content 440

Context 441

### UNDERSTANDING COMMON SOURCE TYPES 442

Books and e-books 442

Periodicals 443

Newspapers 444

Government Documents 444

Reference Works 445

Audiovisual Materials 445

### SYNTHESIZING SOURCES 446

Assignment: Summarizing, Analyzing, and Synthesizing Sources 449

Sample Synthesis 452

“Exploring Caffeine Views” *Jim Crockett* 452

### EVALUATING SOURCES 455

Relevance 455

Reliability 455

Credibility 456

Timeliness 457

Diversity 457

Evaluating Online Sources 458

Assignment: Evaluating a Source 460 • Relevance • Reliability • Credibility • Timeliness  
• Diversity

### SAMPLE SOURCE EVALUATION 462

Assessing Bond Pittman’s “Drink Earlier, Drink Less”

## Chapter 16 Integrating and Documenting Sources 466

### INTEGRATING SOURCES 467

Paraphrase 467

Summary 468

Quotation 470 • Special Conditions in Quoting

Coherence Strategies 474

Plagiarism 476

### DOCUMENTING SOURCES 477

#### MLA STYLE 477

In-Text Citation 478

Works Cited 479

**Books 481** • Single Author Print Book • Book with Two Authors • Book with Three or More Authors  
• Corporate Author or Government Publication • Subsequent Editions • Republished Book • Edited Book  
• Translated Book • Online Book • E-book

**Articles 483** • Article in a Magazine, Accessed Online • Article in a Print Journal • Article in Online Journal • Journal Article Retrieved from a Database • Article in a Print Newspaper • Newspaper or Magazine Article Retrieved from a Database • Essay, Story, or Poem in an Anthology (such as a college textbook) • Encyclopedia Article

**Online-Only Sources 485** • Official Website • Personal or Professional Home Page • Document or Page from Website • Government Website • Online Presentation • E-mail • Online Posting • Untitled Online Posting • Entry in an Online Encyclopedia or Dictionary

**Other Sources 487** • Abstract • Television Episode • Film • Film or Television Episode, Accessed Online • Audio Recording • Personal Interview • Published Letter • Print brochure • Print advertisement • Work of Art (painting, sculpture, photograph) • Lecture or Speech • Performance

Sample Research Essay 490

#### APA STYLE 496

In-Text Citation 496

References 498

**Printed Books 499** • General Format for Books • Two or More Authors • Corporate Author  
• Subsequent Editions • Edited Book • Translated Book

**Printed Articles 500** • Article in a Magazine • Article in a Newspaper • Article in a Journal • Article or Chapter in an Edited Book • Encyclopedia Article

**Electronic Sources 501** • Website • Document from Website (Author and Date Stated) • Document from Website (No Author or Date Stated) • Personal or Professional Home Page • Journal or Magazine Article Retrieved from a Database • Journal Article Online • Online Presentation • Online Book • Abstract

**Other Sources 503** • Brochure • Personal Interview or Letter • Television Program • Government Publication

**Sample Research Essay 504**

**Frequently Asked Questions 516** • What If I Don't Know What Type of Source I Have? • How Do I Tell the Difference between a Journal and a Magazine? • How Do I Find the Publication Information? • How Do I Know the Page Numbers of an Electronic Source? • Should I Use APA, MLA, or Something Else? • Why Are There Different Documentation Styles? • Why Don't Some Articles Have Works Cited or Reference Pages? • Standard Abbreviations

## **Chapter 17 Organizing Ideas 518**

INTRODUCTION 519

BEGINNING 519

CHANGING PARAGRAPHS 522

INTEGRATING OUTSIDE SOURCES 523

COUNTERARGUING 524

SEPARATING PROBLEMS AND SOLUTIONS 526

CONCLUDING 527

QUESTIONS FOR ORGANIZING YOUR PROJECTS 529

## **Chapter 18 Developing Voice 530**

INTRODUCTION 531

ESTABLISHING PRESENCE 531

Choosing Details 531

Controlling Speed and Time 533

Managing the "I" 533

Using Allusions 535

Promoting Curiosity 536

Using Figurative Language 537

Whispering (Drawing Readers in Close) 538

Yelling (Emphasizing Points) 539

Using Sentence Length 539

**BUILDING CREDIBILITY 541**

- Drawing on Experience 541
- Arguing, Conceding, and Qualifying 542
- Avoiding Harsh Description 543
- Talking with, Not Arguing at, Readers 544
- Applying Rogerian Argument 544
- Creating Reasonable Tone 545

**FOLLOWING CONVENTIONS 546**

- Considering Verb Mood 546
- Adjusting Formality 548
- Exploring the Boundaries 549

**QUESTIONS FOR DEVELOPING VOICE 550****Chapter 19 Vitalizing Sentences 552****INTRODUCTION 553****CONTROLLING THE PACE 553**

- Turn Clauses to Phrases 5544
- Turn Phrases to Words 554
- Combine Sentences 555
- Subordinate Less Important Ideas 556
- Experiment with Length 556
- Avoid Unnecessary Interruption 557
- Avoid Over-Embedding 557
- Avoid Pileups 558
- Avoid Vague Pronouns 558
- Cleaning the Language 559
- Avoid Clichés 559
- Avoid Stilted Language 561
- Avoid Unnecessary Attention to I 561
- Avoid Unnecessary Attention to You 562
- Clean Up Attributive Phrases 563



Avoid Blueprinting 563

Condense Wordy Phrases 564

Avoid Expletives 565

Throw Away the Obvious 565

## GETTING SPECIFIC 566

Vitalize with Verbs 566

Avoid *Be* Verbs When Possible 567

## EXPERIMENTING WITH PATTERNS 567

Repeat Clause or Phrase Patterns 567

Intensify with a Series 568

Try Absolutes! 568

Try the Stylistic Fragment 569 • Stylistic Fragments

Deliberately Break a Rule! 570

Questions for Vitalizing Your Writing 570



## Chapter 20 Anthology: Everyday Rhetoric

### Remembering Who You Were

"A Beat Education" *Leonard Kress*

"The Grapes of Mrs. Rath" *Steve Mockensturm*

### Explaining Relationships

"What the Honey Meant" *Cindy Bosley*

"Dog-Tied" *David Hawes*

### Observing

"Onward, Gamers, Onward!" *Royce Flores*

"The Farm on the Hill" *Evan Proudfoot*

### Analyzing Concepts

"Why We No Longer Use the "H" Word" *Dan Wilkins*

"This Is What a Feminist Looks Like" *Barack Obama*

### Analyzing Texts and Images

"Cartoons 'n Comics: Communication to the Quick" *Joy Clough*

"Protests with the Mostest: The Art of Opposition through Protest Signs" *Deanna Krokos*

### Making Arguments

"Internet Addiction" *Greg Beato*

"Trees Please" *Michael Rust*

### Responding to Arguments

"Military Fraud: The Myth of Automatic Virtue" *Steve Gillman*

"Crimes against Humanity" *Ward Churchill*

### Evaluating

"Revealing the Ugly Cartoonish Truth: *The Simpsons*" *Simon Benlow*

"The Parting Breath of the Now-Perfect Woman" *Chester McCovey*

### Searching for Causes

"Are Female Long-Distance Runners More Prone To Suicidal Depression?"  
*Emily de la Bruyere*

"American Consumerism" *Jamie Bentley*

### Proposing Solutions

"Technology, Movement, and Sound" *Ed Bell*

"Reverence for Food" *Rachel Schofield*

### Thinking Radically

"Not Homeschooling? What's Your Excuse?" *Tricia Smith Vaughan*

"Why Tough Teachers Get Good Results" *Joanne Lipman*

"An Apology to Future Generations" *Simon Benlow*



## Chapter 21: Rhetorical Handbook

Index I-1

# Using The Composition of Everyday Life as a Thematic Reader

Here we suggest how readings from different chapters might be grouped together thematically. As you explore a subject (education and learning, for example), you might focus on a particular rhetorical aim (such as evaluating or proposing a solution). Or you might explore a subject area without an aim in mind, eventually discovering a specific topic and rhetorical aim.

## EDUCATION AND LEARNING

Are students customers? What is the practical value of studying great works of literature? Is school too easy? The following essays explore the complexity of education and learning. Through reading, writing, and discussion, you might explore and come to think differently about education and its role in people's lives. You might discover an important point about education by exploring a memory, a relationship, an observation, a concept, and so on.

“Living Like Weasels,” *Annie Dillard* (4)

“The Default Setting: An Analysis of David Foster Wallace,” *Adrienne Carr* (6)

“Entitlement Education,” *Daniel Bruno* (9)

“Have It Your Way: Consumerism Invades Education,” *Simon Benlow* (9)

“The Power of Failure: J.K. Rowling’s 2008 Harvard Commencement Speech,” *Liz Winhover* (9)

“Is Google Making Us Stupid?” *Nicholas Carr* (11)

“Infomania,” *Manoush Zomorodi* (12)

“Your Kids Bored at School? Tell Them to Get Over It,” *Laura Hanby Hudgens* (12)

“The Grapes of Mrs. Rath,” *Steve Mockensturm* (20)

“A Beat Education,” *Leonard Kress* (20)

“Internet Addiction,” *Greg Beato* (20)

“Not Homeschooling? What’s Your Excuse?” *Tricia Smith Vaughan* (20)

## JUSTICE AND EQUALITY

A quick survey of the readings about justice and equality suggests a range of areas: immigration, Native American rights, body type, the mentally and physically challenged, wildlife, and so on. These readings can help you identify and explain a relationship, analyze a concept (such

as “justice” or “equality”), respond to an argument, identify a cause, propose a solution, and so on. What is justice, and how might exploring the concept of justice in today’s world be of value? What revelatory idea about justice and equality might you discover and share with others?

- |   |   |
|---|---|
| “How I Lost the Junior Miss Pageant,” <i>Cindy Bosley</i> (2)               | “Unemployed, and Working Hard,” <i>Simon Wykoff</i> (13)                  |
| “Americans and the Land,” <i>John Steinbeck</i> (3)                         | “Why We No Longer Use the ‘H’ Word,” <i>Dan Wilkins</i> (20)              |
| “Cruelty, Civility, and Other Weighty Matters,” <i>Ann Marie Paulin</i> (8) | “This Is What a Feminist Looks Like,” <i>Barack Obama</i> (20)            |
| “Important and Flawed,” <i>Kareem Abdul-Jabbar</i> (10)                     | “Crimes Against Humanity,” <i>Ward Churchill</i> (20)                     |
| “ <i>Star Trek</i> : Where No Man Has Gone Before,” <i>Jaren Provo</i> (10) | “Not Homeschooling? What’s Your Excuse?” <i>Tricia Smith Vaughan</i> (20) |
| “Why Are Millennials Weak?” <i>Quinn Greenwell</i> (11)                     | “An Apology to Future Generations,” <i>Simon Benlow</i> (20)              |

## ENVIRONMENT AND ANIMALS

These readings, which offer different ways of looking at the environment and animals, encourage you to explore ideas beyond conventional beliefs. What is your relationship to the land? To the air? To the animals? How might you think differently about that relationship? And what might be the consequence of your new way of thinking?

- |  |  |
|--|--|
| “Americans and the Land,” <i>John Steinbeck</i> (3)                      | “Hive Talkin’: The Buzz around Town about Bees,” <i>Teresa Scollon</i> (8) |
| “Living Like Weasels,” <i>Annie Dillard</i> (4)                          | “Dog-Tied,” <i>David Hawes</i> (20)  |
| “The Front Porch,” <i>Chester McCovey</i> (4)                            | “The Farm on the Hill,” <i>Evan Proudfoot</i> (20)                         |
| “Why ‘Natural’ Doesn’t Mean Anything Anymore,” <i>Michael Pollan</i> (5) | “Trees Please,” <i>Michael Rust</i> (20)                                   |
| “The Dog Delusion,” <i>April Pedersen</i> (8)                            | “An Apology to Future Generations,” <i>Simon Benlow</i> (20)               |

## CONSUMERISM AND ECONOMY

Several readings in this book suggest some fundamental questions about consumerism: What and how do you consume? And what, if anything, do you produce by consuming? As with

other subjects in *The Composition of Everyday Life*, you might spend an entire semester exploring this area, or you might explore it for just one assignment. It could be of great value to spend a semester exploring just one question: What does it mean to be a consumer?

- “Selling Manure,” *Bonnie Jo Campbell* (2)  
 “Mugged,” *Jim Crockett* (3)  
 “To Fish and Be Fished: A Tinder-fied Game of Love,” *Kellie Coppola* (3)  
 “The Front Porch,” *Chester McCovey* (4)  
 “Why ‘Natural’ Doesn’t Mean Anything Anymore,” *Michael Pollan* (5)  
 “The Real, the Bad, and the Ugly,” *Cassie Heidecker* (5)  
 “Rise of the Image Culture: Re-Imagining the American Dream,” *Elizabeth Thoman* (7)  
 “Have It Your Way: Consumerism Invades Education,” *Simon Benlow* (9)  
 “Is Google Making Us Stupid?” *Nicholas Carr* (11)  
 “Why We Binge Watch Television,” *Kevin Fallon* (11)  
 “Build the Wall,” *Ed Bell* (13)  
 “American Consumerism,” *Jamie Bentley* (20)  
 “An Apology to Future Generations,” *Simon Benlow* (20)

## AMERICA

These readings deal with America and being American. They allow you to explore the relationship between yourself and your country. (International students may find this subject to be especially interesting as they bring a unique perspective to the topic.) To what degree do the two—individual and country—influence each other? You can make observations, evaluate, identify causes, propose solutions, and so on. And, you can explore how America communicates with and influences you.

- “Americans and the Land,” *John Steinbeck* (3)  
 “Rise of the Image Culture: Re-Imagining the American Dream,” *Elizabeth Thoman* (7)  
 “Talibanned,” *Benjamin Busch* (10)  
 “Build the Wall,” *Ed Bell* (13)  
 “The Grapes of Mrs. Rath,” *Steve Mockensturm* (20)  
 “Cartoons ’n Comics: Communication to the Quick,” *Joy Clough* (20)  
 “Protests with the Mostest: The Art of Opposition with Protest Signs,” *Deanna Krokos* (20)  
 “Crimes Against Humanity,” *Ward Churchill* (20)  
 “Military Fraud: The Myth of Automatic Virtue,” *Steve Gillman* (20)  
 “American Consumerism,” *Jamie Bentley* (20)  
 “Reverence for Food,” *Rachel Schofield* (20)  
 “Not Homeschooling? What’s Your Excuse?” *Tricia Smith Vaughan* (20)  
 “An Apology to Future Generations,” *Simon Benlow* (20)

## SELF

Readings in this book encourage you to explore your own life in a way you have perhaps not done before. These readings about self go beyond expressive writing. They encourage you to connect with others, even though—or perhaps *especially when*—you are looking inward at yourself. You can explore how these readings, your own writing, and focused discussion with others helps you to see differently—to learn something about yourself and connect it to the world around you.

“Selling Manure,” *Bonnie Jo Campbell* (2)

“How I Lost the Junior Miss Pageant,” *Cindy Bosley* (2)

“Thrill of Victory . . . The Agony of Parents,” *Jennifer Schwind-Pawlak* (2)

“Mugged,” *Jim Crockett* (3)

“Black Like I Thought I Was,” *Erin Aubry Kaplan* (5)

“Cruelty, Civility, and Other Weighty Matters,” *Ann Marie Paulin* (8)

“Celibate Passion,” *Kathleen Norris* (13)

“What the Honey Meant,” *Cindy Bosley* (20)

“This Is What a Feminist Looks Like,” *Barack Obama* (20)

“American Consumerism,” *Jamie Bentley* (20)

## OTHERS (COMMUNITY)

Can we look at ourselves without looking at our community? Both subjects (self and others) explore relationships between an individual and his or her surroundings. What is community? How is community created? These readings will help you to explore what we commonly call *community*, to consider how it works, and to examine your place in it. An entire writing course might be an exploration of one very important question: What is the relationship between community and communication?

“The Front Porch,” *Chester McCovey* (4)

“Cruelty, Civility, and Other Weighty Matters,” *Ann Marie Paulin* (8)

“Hive Talkin’: The Buzz around Town about Bees,” *Teresa Scollon* (8)

“Different Jobs,” *Dana Stewart* (12)

“Build the Wall,” *Ed Bell* (13)

“Unemployed, and Working Hard,” *Simon Wykoff* (13)

“The Farm on the Hill,” *Evan Proudfoot* (20)

“Technology, Movement, and Sound,” *Ed Bell* (20)

“An Apology to Future Generations,” *Simon Benlow* (20)

## LANGUAGE AND CULTURE

What is the relationship between language and culture? For example, how does the way that a group of people communicates affect their shared values, beliefs, customs, attitudes, and

practices—and vice versa? (How, for example, does what a group values about education influence the way that group uses, and thinks about, language?) These readings and others will help you step back and explore the relationship between words, ideas, and actions. Through exploration of this subject, you might discover that your college writing class is something more than you had originally imagined it to be.

“The Real, the Bad, and the Ugly,” *Cassie Heidecker* (5)

“Why ‘Natural’ Doesn’t Mean Anything Anymore,” *Michael Pollan* (5)

“The Default Setting: An Analysis of David Foster Wallace,” *Adrienne Carr* (6)

“Politics and Audience: *The New York Times*’ Appeal to Undecided Voters,” *Alison Block* (6)

“Rise of the Image Culture: Re-Imagining the American Dream,” *Elizabeth Thoman* (7)

“An Imperfect Reality,” *Rebecca Hollingsworth* (7)

“Look on My Works: *Breaking Bad*’s Final Season Trailer,” *Nick Fendinger* (7)

“The Power of Failure: J.K. Rowling’s 2008 Harvard Commencement Speech” *Liz Winhover* (9)

“Why Are Millennials Weak?” *Quinn Greenwell* (11)

“Unemployed, and Working Hard,” *Simon Wykoff* (13)

“Why We No Longer Use the ‘H’ Word,” *Dan Wilkins* (20)

“This Is What a Feminist Looks Like,” *Barack Obama* (20)

“Protests with the Mostest: The Art of Opposition with Protest Signs,” *Deanna Krokos* (20)

“Cartoons ’n Comics: Communication to the Quick,” *Joy Clough* (20)

“Crimes against Humanity,” *Ward Churchill* (20)

## GENDER AND IDENTITY

What does it mean to be male or female? How does gender affect our identities? What influence can we have on issues of gender and identity? This group of readings can be used in combination with other reading groups—from America or pop culture, for example. Instead of exploring just gender and identity, you might narrow your focus to readings that relate to gender and identity *and* pop culture.

“Selling Manure,” *Bonnie Jo Campbell* (2)

“How I Lost the Junior Miss Pageant,” *Cindy Bosley* (2)

“The Thrill of Victory . . . The Agony of Parents,” *Jennifer Schwind-Pawlak* (2)

“To Fish and Be Fished: A Tinder-fied Game of Love,” *Kellie Coppola* (3)

“Cruelty, Civility, and Other Weighty Matters,” *Ann Marie Paulin* (8)

“Important and Flawed,” *Kareem Abdul-Jabbar* (10)

“*Star Trek*: Where No Man Has Gone Before,” *Jaren Provo* (10)

“Celibate Passion,” *Kathleen Norris* (13)

“This Is What a Feminist Looks Like,”  
*Barack Obama* (20)

“Are Female Long-Distance Runners More  
Prone to Suicidal Depression?” *Emily de la  
Bruyere* (20)

## PARENTS AND FAMILY

What role do our parents play in our lives? Such a question might be explored endlessly with interesting results for both writer and readers. You might spend an entire semester exploring issues about parents and family. Such a simple subject area can prove to be far more complicated—and interesting—than you first imagined. What might be the value of thinking analytically and finding public resonance regarding the subject of parents and family?

“Selling Manure,” *Bonnie Jo Campbell* (2)

“How I Lost the Junior Miss Pageant,” *Cindy  
Bosley* (2)

“The Thrill of Victory . . . The Agony of  
Parents,” *Jennifer Schwind-Pawlak* (2)

“The Front Porch,” *Chester McCovey* (4)

“Black Like I Thought I Was,” *Erin Aubry  
Kaplan* (5)

“The Dog Delusion,” *April Pedersen* (8)

“Cruelty, Civility, and Other Weighty  
Matters,” *Ann Marie Paulin* (8)

“Unemployed, and Working Hard,” *Simon  
Wykoff* (13)

“What the Honey Meant,” *Cindy Bosley* (20)

“American Consumerism,” *Jamie Bentley* (20)

“An Apology to Future Generations,” *Simon  
Benlow* (20)

## POPULAR CULTURE

What is the relationship between an individual and his or her popular culture? In what ways are we products of our own pop culture? From beauty pageants to theme parks, these readings allow you to consider the world that surrounds you from a fresh perspective. You can explore the *why* of your own behavior, considering how you and others are influenced by pressures of which you are both very aware and barely aware.

“How I Lost the Junior Miss Pageant,” *Cindy  
Bosley* (2)

“Tinder, You, Me,” *Kellie Coppola* (3)

“The Front Porch,” *Chester McCovey* (4)

“Why ‘Natural’ Doesn’t Mean Anything Any-  
more,” *Michael Pollan* (5)

“The Default Setting: An Analysis of David  
Foster Wallace,” *Adrienne Carr* (6)

“Politics and Audience: *The New York Times*’  
Appeal to Undecided Voters,” *Alison Block* (6)

“Rise of the Image Culture: Re-Imagining the  
American Dream,” *Elizabeth Thoman* (7)



- “An Imperfect Reality,” *Rebecca Hollingsworth* (7)
- “Look on My Works: *Breaking Bad*’s Final Season Trailer,” *Nick Fendinger* (7)
- “Cruelty, Civility, and Other Weighty Matters,” *Ann Marie Paulin* (8)
- “Have It Your Way: Consumerism Invades Education,” *Simon Benlow* (9)
- “The Power of Failure: J.K. Rowling’s 2008 Harvard Commencement Speech” *Liz Winhover* (9)
- “Talibanned,” *Benjamin Busch* (10)
- “*Star Trek*: Where No Man Has Gone Before,” *Jaren Provo* (10)
- “Is Google Making Us Stupid?” *Nicholas Carr* (11)
- “A *Beat* Education,” *Leonard Kress* (20)
- “Cartoons ’n Comics: Communication to the Quick,” *Joy Clough* (20)
- “American Consumerism,” *Jamie Bentley* (20)
- “Reverence for Food,” *Rachel Schofield* (20)

## TECHNOLOGY

We cannot overlook technology. How does it influence the way we live? Through reading, writing, and discussion, you can explore beyond your initial thoughts and perceptions to consider the complex relationship in today’s world between an individual and technology—or between one individual and another *because of technology*. What idea about technology might you discover and share with others, helping them to think or act differently?

- “Americans and the Land,” *John Steinbeck* (3)
- “To Fish and Be Fished: A Tinder-fied Game of Love,” *Kellie Coppola* (3)
- “The Front Porch,” *Chester McCovey* (4)
- “Cruelty, Civility, and Other Weighty Matters,” *Ann Marie Paulin* (8)
- “Have It Your Way: Consumerism Invades Education,” *Simon Benlow* (9)
- “Talibanned,” *Benjamin Busch* (10)
- “*Star Trek*: Where No Man Has Gone Before,” *Jaren Provo* (10)
- “Is Google Making Us Stupid?” *Nicholas Carr* (11)
- “An Apology to Future Generations,” *Simon Benlow* (20)

# Note to Instructors

Like most college writing instructors, we see English composition as a vital component of an academic career. Without a transformative composition experience, many college students will struggle, fumble, or worse. And beyond the college classroom, we see writing instruction as intimately connected to students' everyday lives. We believe that composition courses are not only preparation for more academic work but also a genuine study of one's own rhetorical situations. More specifically, we assume that student writing should do two things:

1. It should emerge from the discursive entanglements of students' everyday lives. Student writing is often stiffened by the popular-but-distant topics of the day: gun control, abortion, cloning, cell phone use, and so on. Of course, for some students, these topics intersect with everyday life, but for the vast majority, they are glorified encyclopedic preformulations. They offer no possibility for new connections, no possibility for radical rethinking, no hope for discovery, and no exigence whatsoever. They are dead. Therefore, we hope to offer a pedagogy that genuinely guides students into the tensions, cracks, and unseen notches of their own lives. Perhaps, then, they will see that this whole enterprise is worthy of the immense intellectual energy it requires.
2. It should prompt students to invent ideas. We believe the only reason to write an essay is to generate a better way of thinking about a topic. In professional academic work, essays are not written to prove grammatical prowess or syntactic proficiency, but to share an important new insight, to contribute to an ongoing conversation, to reveal an otherwise hidden position or viewpoint. In a composition course, it should be no different. And it's been our experience that classroom engagement increases dramatically when students understand this rhetorical mission.

Over the editions of this book, we've been asked: Why such focus on invention? What led us to place invention at the center of the pedagogy? Initially, this focus came from understanding our own students—from witnessing how they struggle, succeed, and fail. We asked ourselves some basic questions: What do we value but fail to teach explicitly? What do other writing instructors value and assess? What are the gaps between proficient high school writing and proficient college writing? What we discovered was a type of hidden curriculum. Instructors want revelation, discovery, depth, rigor, and intellectual richness. But such qualities are not taught explicitly and consistently at the high school level. Students entering college often lack the discursive tools for generating the richness and complexity that college composition instructors hope to see. Our conclusion: Students need specific guidance in developing that complexity.

As we looked closely at our students, we noticed that successful writers tend to:

- Start thinking about their topics and their own responses early on
- Turn ideas and positions around—investigating intellectual possibilities
- Rethink based on the values, assumptions, and claims of others
- Address and even envelop opposing ideas

In short, successful writers invent. They do what the classical rhetoricians taught: use language to explore what's possible.

Contrarily, unsuccessful writers skip invention. Their relationship with language is at best tentative—at worst, antagonistic. And they often carry some counterproductive notions about thinking and writing: ideas emerge fully formed from an individual's head; good writers do not struggle or rethink; the only way to develop an idea is by adding facts; an essay is good if it's properly arranged and grammatically correct. Such assumptions work against writers—even more than their unfamiliarity with grammatical conventions. Before they even begin a course or an assignment, these quiet notions stymie many students' foray into an intensive writerly experience.

With *The Composition of Everyday Life*, we hope to vitalize students' assumptions about writing, and to dramatize a simple but crucial point: Language is not merely a conduit for expression but a tool for developing ideas. We hope that students imagine writing as an act of public exploration, a process of inventing and sharing what can be thought, what can be said, what can be known. This book, then, is grounded in and driven by a set of principles that we've deemed *invention pedagogy*. It emerges not only from our understanding of students but also from the pre-Socratic Greek sophists—those folks who invented rhetoric (and the practice of democracy). The broader goal is to help students to develop increasingly sophisticated ideas. More specific goals are related to chapter sections:

**Point of Contact** sections encourage students to slow down and notice the nuances of life around them while considering possibilities for writing topics. The questions pull students away from stiff and distant topics and toward the real entanglements of their own lives.

**Analysis** sections help students develop meaning and significance while prompting them to explore their topics with questions and dialogic activities.

**Public Resonance** sections draw attention to the rhetorical situation—to the assumptions, values, and beliefs of others. Writers are prompted to explore what others believe and how the particular writing project can influence common belief.

**Thesis** sections in each invention chapter help students to hone their ideas to a fine edge. Each section contains prompts, sample thesis statements, common thesis

problems, and “Evolution of a Thesis” subsection, which illustrates the gradual development of an idea.

**Rhetorical Tools** sections explain the support strategies that are most applicable and appropriate to the writing situation. The sections teach students that all rhetorical tools (such as narration, argumentative appeals, allusions, and so on) can be applied according to the writer’s particular needs.

**Revision** sections suggest ways to work back through essay drafts, applying even more invention strategies. Each section also features chapter-specific questions for peer reviewers.

**Reflection** sections ask students to articulate ideas about how their essays work. These prompts get students writing about writing, dealing metacognitively with the particular intellectual maneuvers required/prompted in that chapter. Many of the “Reflection” sections also invite students to go “Beyond the Essay”—to take their ideas from the chapter and recast them in some other format: a poster, a cartoon, and so on.

As they work through the sections, students may feel their ideas getting more complex, even unwieldy. That’s okay. In fact, if we are doing our jobs well, our students’ thinking will likely get messier. But if we walk through the entire intellectual journey (that is, an assignment) with them, students may see their ideas regain focus. They may see assignments as intellectual pathways.

As all writers know, good ideas require intellectual grappling, occasional cognitive slippage, and plenty of revision. We think students at this point in history, in these economic and cultural times, must learn how to grapple and rethink. We cannot assume that such critical and nuanced skills will seep into student consciousness—that some lucky students will “pick up on” the most crucial discursive moves. If writing instructors value rigorous (*inventive, rich, deep, intensive, analytical, critical*) thinking, and if we reward it with a grade, then we owe students the tools for making it happen. We cannot simply provide interesting samples and expect them to extract the epistemology. If we value invention, we must teach students how to explore, how to unpack their initial thoughts, and how to persist beyond the commonplace.

A quick glance at the economy, labor relationships, world politics, and demographic shifts portends a new kind of literacy: people will need intellectual agility; they will have to think around topics, beyond themselves, beyond their initial assumptions, to simply get along in a fast-changing cultural landscape. Having an opinion and writing it neatly in five coherent paragraphs will be its own kind of illiteracy. Those who can only say what they think will get left behind. Those who can invent new intellectual postures for themselves and others will thrive.

## NEW TO THIS EDITION

**New Reading Selections:** Fifteen new and diverse readings illustrate the rhetorical tools essential to inventive writing. The latest additions include widely celebrated writers such as Michael Pollan and Annie Dillard as well as some high-profile figures such as Kareem Abdul-Jabbar and Barack

Obama. In keeping with previous editions, this edition includes new student writing—vibrant analytical essays that show real students developing highly sophisticated and revelatory ideas.

**Refined Invention Sections:** As with each edition, the Invention sections in Chapters 2–13 have been refined to maximize students’ engagement with the driving elements of the pedagogy: the Invention Questions. This time around, chapter sections guide students to the most (intellectually) energizing questions—those designed to move thinking forward.

**Streamlined Chapter 1:** Inventing Ideas: Because students in composition courses should get writing as quickly as possible, Chapter 1 has been streamlined. It focuses on the most critical elements, those necessary to help students’ writing become more inventive, more connected to their everyday lives, and more resonant with the world around them.

**Chapter Objectives:** Each chapter now begins with specific learning objectives so teachers can better determine how the material will align with their curriculum.

**Latest MLA Guidelines and Updated Research Papers:** Chapter 16: Integrating and Documenting Sources includes the updated documentation guidelines put forth in the eighth edition of the *MLA Handbook* (2016). It also features revised and updated student essays in MLA and APA style.

## KEY FEATURES

**Emphasis on Invention:** Unlike any other writing guide, *The Composition of Everyday Life* offers thirteen invention chapters, guiding students to be inventive thinkers and writers. In addition, “Point of Contact” sections encourage students to slow down and notice the nuances of life around them while considering possibilities for writing topics.

**Step-by-step Invention Instruction:** Included in each invention chapter, “Point of Contact” sections will help students discover a topic from everyday life. “Analysis” will launch them beyond initial thoughts and help explore the topic. “Public Resonance” will help students extend the topic outward, to make the topic relevant to a community of readers. “Thesis” will help you focus students’ thinking and develop a revelatory point. “Rhetorical Tools” will help students support their point with a variety of common strategies.

**Thorough Revision and Editing Coverage:** “Peer Review” activities specific to each chapter as well as “Public Resonance” sections illustrate that writing is public in nature, and help students shape their writing for their audience. Adding an intensive editing step to the invention process, the new Chapter 19: Vitalizing Sentences explains and illustrates particular strategies for pruning, weeding, trimming, and giving life to students’ writing.

**Beyond the “Final” Draft:** Prompting students into some theorizing about their own language and intellectual moves, the “Reflection” sections can help students transfer to other writing situations what they have learned while writing a single essay. These activities can also help students identify areas for revision toward a course portfolio.

**Attractive Design in a Concise Package:** *The Composition of Everyday Life* still offers the clean and elegant design students and instructors value, but the look and feel are lighter and more approachable.

## INSTRUCTOR RESOURCES

MindTap® English for Mauk/Metz, *The Composition of Everyday Life*, 6th edition is the digital learning solution that powers students from memorization to mastery. It gives you complete control of your course—to provide engaging content, to challenge every individual, and to build their confidence. Empower students to accelerate their progress with MindTap. MindTap: Powered by You.

MindTap gives you complete ownership of your content and learning experience. Customize the interactive assignments, emphasize the most important topics, and add your own material or notes in the E-book.

- Interactive activities on grammar and mechanics promote application to student writing.
- An easy-to-use paper management system helps prevent plagiarism and allows for electronic submission, grading, and peer review.
- A vast database of scholarly sources with video tutorials and examples supports every step of the research process.
- A collection of vetted, curated student writing samples in various modes and documentation styles to use as flexible instructional tools.
- Professional tutoring guides students from rough drafts to polished writing.
- Visual analytics track student progress and engagement.
- Seamless integration into your campus learning management system keeps all your course materials in one place.

MindTap® English comes equipped with the diagnostic-guided JUST IN TIME PLUS learning module for foundational concepts and embedded course support. The module features scaffolded video tutorials, instructional text content, and auto-graded activities designed to address each student's specific needs for practice and support to succeed in college-level composition courses.

The Resources for Teaching folder provides support materials to facilitate an efficient course setup process focused around your instructional goals: The MindTap Planning Guide offers an inventory of MindTap activities correlated to common planning objectives, so that you can quickly determine what you need. The MindTap Syllabus offers an example of how these activities could be incorporated into a 16-week course schedule. The Instructor's Manual provides suggestions for additional activities and assignments.